book and began to act, in an undisciplined way, of course, but with such true emotion, such intensity, that the tears came to my eyes. The tears came to her eyes too. We both wept, and then we embraced, and then we wept again, It was an easy victory for her. She was incomparably better than any one. " She has to work," I wrote in my diary that day. " Her life must be given to it, and then she will—well, she will achieve just as high as she works." Lena Pocock was the girl's name, but she changed it to Lena Ashwell when she went on the stage.

In the days of the elocution class there was still some idea of her becoming a singer, but I strongly advised the stage, and wrote to my friend J. Comyns Carr, who was managing the Comedy Theatre, that I knew a girl with €<supreme talent" whom he ought to engage. Lena was engaged. After that she had her fight for success, but she went steadily forward.

Henry Irving has often been attacked for not preferring Robert Louis Stevenson's "Macaire" to the version which he actually produced in 1883. It would have been hardly more unreasonable to complain of his producing " Hamlet" in preference to Mr. Gilbert's " Rosencrantz and Guilden-stern." Stevenson's " Macaire " may have all the literary quality that is claimed for it, although I personally think Stevenson was only making a delightful idiot of himself in it Anyhow, it is frankly a burlesque, a skit, a *satire* on the real Macaire. The Lyceum was *not* a burlesque house! Why should Henry have done it ?

It was funny to see Toole and Henry rehearsing together

for " Macaire." Henry was always *flatting* to be funny.
When Toole as Jacques Strop hid the dinner in his pocket,
Henry, after much labour, thought of his hiding the plate
inside his waistcoat. There was much laughter later on
Macaire, playfully tapping Strop with his stick,